

design project -2

sulekha...

a collection of hand embroidered sarees

Acknowledgement

*I would like to express my special thanks of gratitude to my mentor
"miss sonal chauhan"
who gave me the golden opportunity to do this wonderful project of
designing hand- embroidered saree.*

*who also helped me in completing my project. I came to know about
so many new things I am really thankful to them.
secondly I would also like to thank my family members who helped
me making sarees and i would also like to thanks Jaai and her
artisians who hand embroidered my heavily embroidered sarees.*

COURSE ABSTRACT/ OBJECTIVE

Course abstract

Name of the course : DESIGN PROJECT - 2

Name of the Discipline : Apparel Design - M. Des.

Usual time of Occurrence : 3rd sem

Course Category: DP

Duration :8 weeks

Credit : 32

Module 1 : Designing a collection for ready to wear / Highend clothing and Brand Building

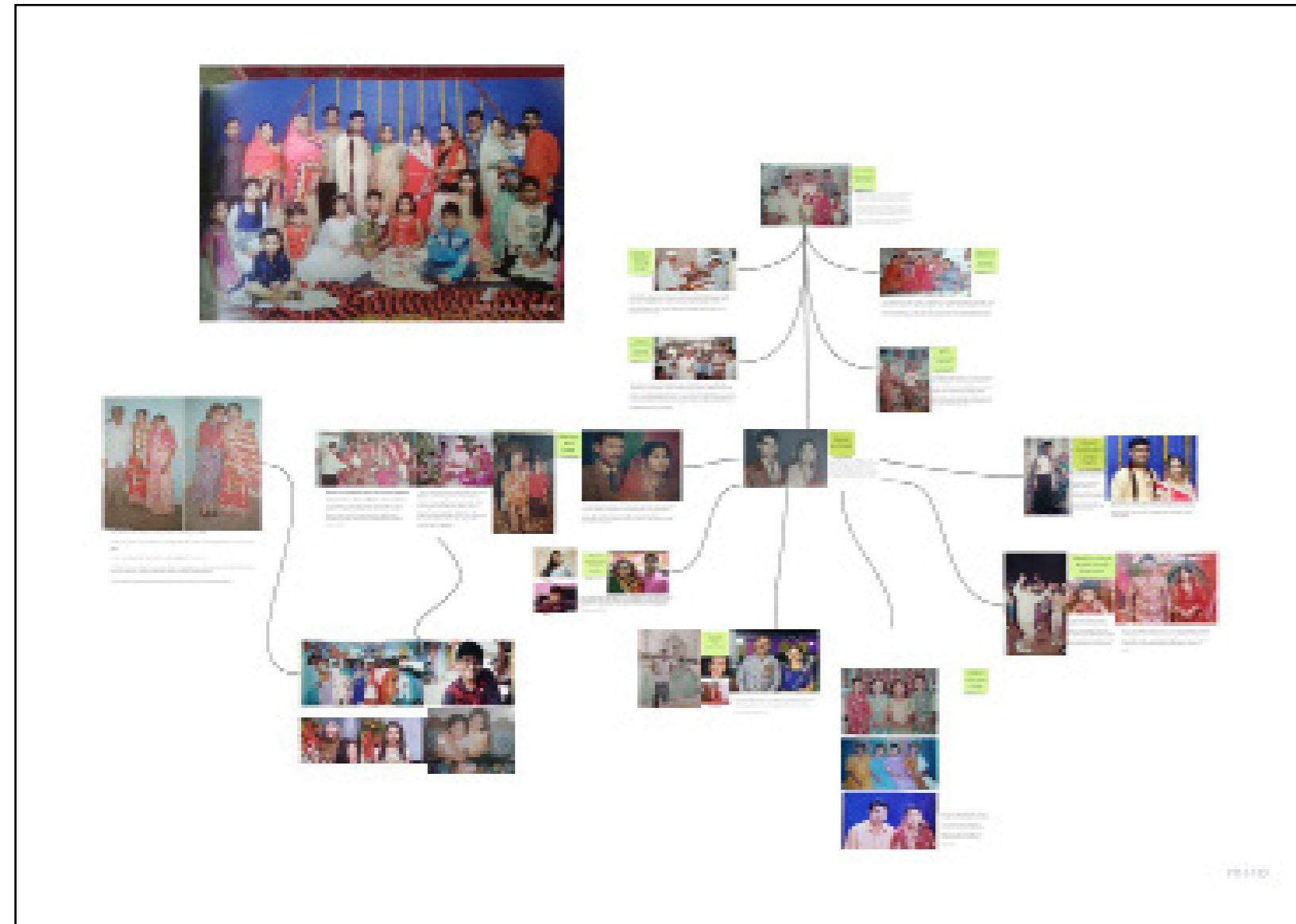
Objective

To enable the students to conceptualize a sophisticated , highend collection with the focus on developing an identity and a brand as an entrepreneur or to design keeping in mind the requirements of the choosen brand/ market segment for Ready to wear category.

- Learn the market strategies, commercial factors, materials , production details as an application to make an appropriate line.*
- Manipulating fabrics , other materials, and ornamentation technique for value addition.*
- Understanding selected designers and designer labels by studying their design language, brands and ramp shows.*
- Understanding detail representation for making specification sheets, technical packs for execution.*
- Testing the fits in real fabric to realise each individual student's collection*

Family Tree

First and second generation



This photo was taken in 1990, In this photo my Dada ji and dadi is sitting and in between my bua is sitting and all the five brothers are standing at the back and side. On this day it was our first shop opening ceremony, before this shop my Dada ji and father use to go to the haat bazar to sell the clothes. In this my dadi is wearing a loommade catonic silk saree. My bua is wearing top and skirt. My father is wearing a plain white shirt and rajesh chacha is wearing a linning shirt. Devendra chacha is wearing a printed shirt and mahesh chacha is wearing school dressthat was plan white shirt and khakhi pant, dinesh chacha is so small in this wearing half pant and red white tshirt. This photo depicts the fashion prevalent at that time.

First generation

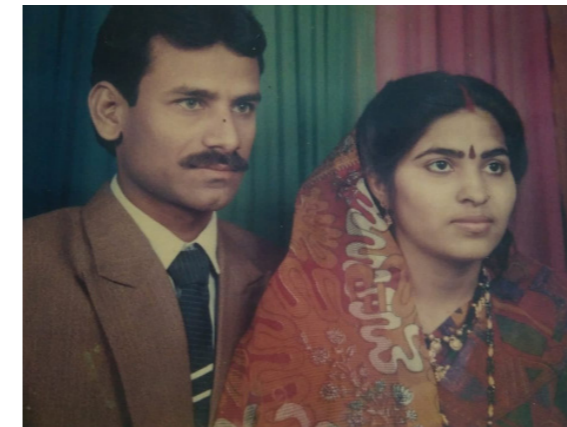


This photo from 1990 depicts the change of men's clothing fashion in my Dada ji time people use to wear dhoti kurta and topi i. e. Draped lower garment and stiched upper garment and all the new young generation of my father's time is wearing shirt and pant and the topi was also gone. The tradition of wearing a draped garment was gone.



This photo tells us about the women's fashion prevalent during 1990. Married as well as unmarried girls also wear saree. All these sarees that these women are wearing in this non of the sarees have embroidery all the sarees are printed and were bought from surat mandi at that time.

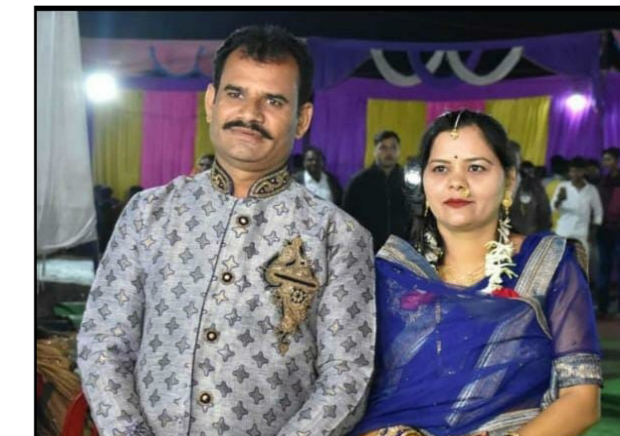
2nd generation



In this photo my father is wearing their coat that they were wearing in their marriage and my mother is wearing saree that were made in kota.



This photo was also taken in a wedding in this badi chachi is wearing a two part saree and chacha is wearing kurta pajama.



This photo was shot on my smallest uncle's wedding in this photo my 2no. chacha is wearing sherwani with surface ornamented collar and near the pocket. Here my chachi is wearing a ghaghara choli.



mother and father wedding

3rd generation



These are the photos of my parents wedding in this my father is wearing a three piece suit along with sehara a white duppatta and lbrown leather shooes and my mothere was wearing red lehenga choli and odhani that was prevalent for brides at that time . during satyanarayan pooja my mother was wearing a silk shalu in pink and green combination and my father was wearing a dhoti kurta and furry tadtional maharastrian topi all in white.



my childhood dresses



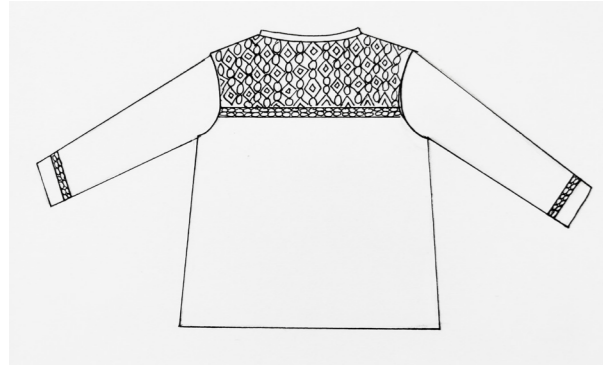
my childhood dresses are not just memory but these dresses tell about the fashion prevalent in kids wear at that time in 1997 like balloon sleeve as in the first photo, fabric buttons and small checks detailing in the frock as in the second photo, dugri or paddle dress as in the third photo, fourth one shows my photoshoot during a function called hulhul this dress was brought from the photographer at that time most of the people preferred to have such photoshoot of their kids. it was a prestiched dhoti and pined orange dupatta for kids. in the fifth photo this pleated frock came with a jacket as an overgarment and similarly in the second photo it was a t-shirt kind of inside-garment and over which this frock is wore.

what i learnt from this activity

As i was going through my family's clothing history it helped me gain insights on how the clothing culture in my family itself evolved and how we have changed in accordance with the time starting from my grandparents to my parents and mine. while doing this activity there was a sense of nostalgia and flood of memories that run through my mind looking at these pictures. despite we live in madhyapradesh the area in which we live belongs to maharastrian culture so my grandfather has always wore maharastrian attire. where as my parents generation was quite experimental with their clothing style due to many influences such as television and bollywood movies.

going through the years of evolution of clothing styles in my family has given me insight on how things system, cultures, traditions, values, styles, living standards has changed over the years. I was able to see a smooth transition of clothing styles in the family with time. my grand father used to wear dhoti kurta but my father initially wore shirt pants then trousers and now my father wears safari suit and my uncles wears jeans t-shirt similar changes found in gents third generation my brothers wears barmuda pants and half pants. in womens clothing from sarees to salwar suit, jeans top and many more different types of clothings came into existence from first generation to third generation. in this way the clothing journey of my family can be defined.

study of discarded garment



This garment is 4year old. It is a readymade one, my father bought it from reliance trends on my birthday.It is of pure cotton .(Industrial) At that time it cost me rs. 500. It is not in use because now it's too tight to fit. I like it's material the most and white colour and it's pattern. I use to wear it very often. But now it is just kept because I couldn't fit. Will be given to the needy person.



keywords

Reuse
Recycle
Occasional wear
Wearable
Discardable

study of oldest garment



This coat was added to my wardrobe in 2014 when I was in 12th standard. I went to bhopal in my vacation and there we went for shopping and it was winter so we bought this over coat from a shop in new market bhopal. At that time it cost us ₹2000.This coat is really very warm and it protect you from cold. I really liked its color and it's perfectly fit even when I was small and now also it fits me well. It has been kept with care by my mother it is not torned from anywhere and it is nearly new all these 7years i wore it on special occasions like marriges party during winters.



keywords

Protection
Comfort
Long lasting
Perfect fit
Party wear
Soft
Classy

SOACH

study of value based garment



This poncho top was made by mother in 2009 . My mother use to tell story of her childhood and in that story she tells us when she use to go to her coaching classes the richest girl in her class use to wear ponchu and she liked her ponchu a lot. My mother couldn't wear that type of ponchu in her child hood but when she grew up she thought of making a ponchu for her kids so she made the ponchu for us. My sister use to wear the ponchu a lot and when she use to wear ponchu everyone in our village ask what you are wearing. Then she told them it's a ponchu. And then everyone started calling my sister pochu because she wore ponchu.

keywords

*Aspirations
uniqueness
protection
Crochet work
Knitting
Hand made
Comfortable*



About SOACH

Established 2011

Our work

"...engage(s) in critical learning & developmental initiatives, exploring sustainable options to livelihoods through the arts, crafts, & humanities."

Target Issues

- . Unemployment
- . Work in unorganized sector
- . Poor economic stability
- . Lack of proper education
- . Geographical marginalization

Target Sections

The rural and the geographically marginalized (Adivasi and nomadic communities)

Primary municipal schools

Anganwadis (village pre-primary child care centers)

Urban indigent communities

Institutions for the physically challenged

Principles & Strategies

Activity based learning

Focus on vocational skills

Participatory skill development

Focus on building self-sustaining and self-reliant rural ecosystems

Build a circular economy

Promote the use of natural and local resources

Social, economic and personal empowerment of women and children

Culturally relevant upskilling

Strategies tailored to fit individual's life

Create a generational impact

Learning Goals

Basic Literacy, Numeracy & Creative thinking,

Vocational & Life Sustaining Skills,

Concern for Environmental & Sustainable Issues,

Values of Social & Global Concerns,

Institutions/Groups covered

Municipal Primary School no. 1 & 2, Gandhinagar.

Primary Village Municipal Schools in: Sonipur, Pindarda, Alluva & Amrapur Villages Rabari Vado, Memnagar, Ahmedabad.

Sonipur, Rupal, Pindarda, Alluva, Amrapur in Gujarat

Nagjhalli Village, Boisar District in Maharashtra.

Andh Kanya Prakash Gruh, Ahmedabad
Samarpan Mukh Badir Shishu Vidya Mandir, (School for the Deaf & Mute), Gandhinaga

School Teachers Training Programs for Gandhinagar & Dahod Taluka
Children from Adivasi Communities under the National KGBV Program



Programs

Antaraa



supports institutions for the mentally and physically challenged, imparting livelihood generating vocational skills

Avkaash



training and Awareness Programs on ecologically responsible community practices

Ambar



aids women/girls become self-sufficient and self-reliant by training them in easily accessible vocations, other essential life-skills, capacity building and post training entrepreneurial support

Kreeda



an education initiative that works towards enhancing the quality of basic education that children from economically or otherwise vulnerable sections of society receive

Bheeni Mati



works towards the conservation and management of natural resources, simultaneously reviving sustainable and environmentally sound practices of food, housing & livelihood production

Ek samaaj ki samaz



attempts to find ways of uncovering knowledge that stem from the actual lived experiences and experimentations of the ordinary people

Skills imparted

Clothing & Textile

Tie & Dye
Block Printing
Bead Work & Accessory Design
Macramé, Braiding & Knotting
Clay Work
Weaving
Screen Printing
Hand Spinning
Handloom Weaving
Sewing
Crochet
Embroidery

Society & Environment

Organic Farming
Green Construction Practices
Khadi Gram Udhog
Water Harvesting & Management
Renewable Energies
Dry Sanitation & Sewage Management
Causes & Consequences of Environmental Degradation
Local Level Panchayat Governance and Village Development

Other

Massage and Skin Care
Hair Care
Paper Bags, Boxes and Files
Dry Snacks, Sweets & Preserves
Communication for Commerce

Skills imparted



Design Sensibilities

Fine & delicate, yet bold
Material Integrity
Inclusive
Sensory experience
Culturally relevant
Local and traditional process enhanced with technology

Marketing Strategy

Target market

Economically independent upper middle class of India

Price expectations

Affordable urban population
Price seen as supporting the organisation

Marketing channels (B2C)

Exhibitions
E-commerce platforms

Strengths

Crochet
Embroidery
Trims
Simple tailoring
Local visual language reference

Constraints

Final products need to be affordable
Long making time
No standards for quality control
Raw material should be cheap and easily available
Skill level is limited
Bulk production is difficult
Transportation becomes expensive
Funding for the NGO
Conflict with traditional mindset
Lack of proper market presence

Needs

New product range
Market presence
Marketing strategy
Sizing system
Space for production/training of artisans
Opportunities for work

Aspirational Brands

FabIndia
Goodearth
Anokhi
Khamir (most identified with)



ANOKHI



KHAMIR

SWOT Analysis

<p><u>Strength</u></p> <p>Varied hand skills Strong local visual vocabulary Strong vision and story Resourceful workplace Willingness to learn and explore Freshness of ideas Ability to produce unique products</p>	<p><u>Weakness</u></p> <p>Long making time Limited skillset Limited capability to produce repeat products No market presence No sizing system</p>
<p><u>Opportunities</u></p> <p>Opportunity to establish a strong brand identity using the story A strong USP of the brand can be decided Can explore non-traditional methods of garment-making</p>	<p><u>Threats</u></p> <p>Machine-made products Pandemic's effect on market Established brands working in the same areas</p>

fabindia

CELEBRATE INDIA

Indian brand which is contemporary, authentic and ethnic in outlook and natural & organic.

-At Fabindia they celebrate India, and endeavor to bring all that we love about India to customers around the world.

-Strengthening and support community of customers, designers, artisans, farmers, makers and entrepreneurs inspired by India.

w\ -Giving customers products that delight them by interpreting our rich heritage and traditional knowledge, while protecting the natural environment.

Fabindia became the cult lifestyle brand of India, because of its ability to change with time, with changing customer needs, with the intention to expand its horizons and still remaining in profits without losing its soul in this process. John Bissell started Fabindia 59 years ago in 1960 selling home furnishings, with its first store in GK,

New Delhi in the year 1976. John Bissell was a visionary and worked on forming sustainable business relationships by creating livelihood for the rural population and in the process enhancing their growth. Fabindia was formed by John Bissell with a strong motive to market to the vast, diverse and dying craft traditions of India

Value Proposition

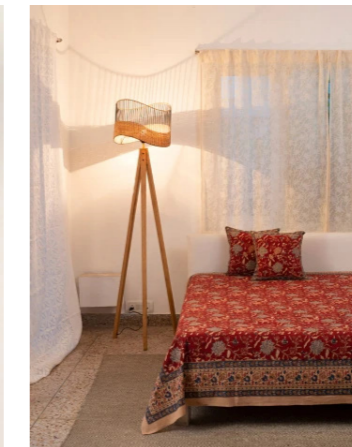
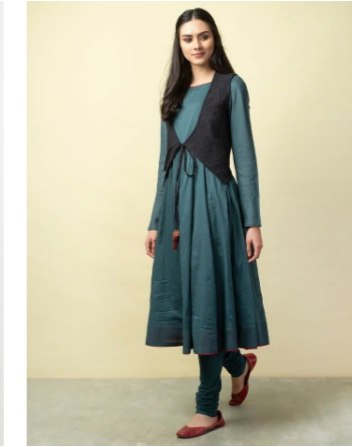
FabIndia stores are full of textile products, such as kurtas, saris, jackets etc. They thrive upon the quality of products which are being offered. Because of their quality focus, sometimes the price range is little bit higher. In their products, Fabindia promises products of being high quality and any complaint of product being faulty, is dealt with product replace. To maintain uniform quality standards across all stores, Fabindia employs mystery shopper program,

in which someone from team goes as a customer in the stores and observes everything carefully and later on the store receives feedback from the team about the improvements they need to do. This focus gives the firm confidence to stay away from conventional advertising as they rely mostly on word of mouth marketing and the loyalty rate among existing customers is very high.

Targeting

Fabindia targets the customer of age group of 18 to 41, who are young professionals, college going students, just married couples have love for Indian culture, traditions and ethnic wear. These customers may be regular or occasional buyers earning somewhere around 35k to 1 lakh.

Product Categories



Positioning of Fabindia

An Indian brand providing ethnic wear to all ages from 10 to 40 years of men and women also giving them one stop solution by providing customer with everything they need in everyday life like furniture, organic products etc.

Feeling

Give customer a feeling of being connected with our culture and feeling of simplicity.

Products:

Fabindia is known for its handmade clothing and ethnic wear made by nearly 55,000 rural Indian craftsmen. It caters to diverse section of society and it includes women clothing and accessories, men clothing and accessories, kids clothing, home decor including furniture, personal care products and organic line of products. The differentiating factor in Fabindia's products is that they all are handmade and thus support artisans all across India. Fabindia focuses on quality and style of the product and has maintained the same over the years.

Place:

With over 250 retail outlets across India and abroad it is trying to increase its coverage to make sure that the products are available to customer readily and easily or can be delivered to them from any place. It has a continuous supply chain from rural villages, helping to provide and sustained Rural Employment in India. Fabindia also makes sale through its online web portal and company's product are also available through other e-retail platforms such as: Amazon and Flipkart. Metro cities and tier 2 or 3 cities of India.

Price:

Fab India uses product line pricing for its product wherein a base price is set and these products are marketed to the high price elastic consumers and higher quality products are marketed to less price elastic consumer segment at a premium price charged over the base price. This process used by Fabindia of separating goods into cost categories, is in order to create various quality levels in the minds of consumers. This strategy has helped the company to expand its reach in middle-class segment as well as in attracting upper class segment.

Price Range: Approx. 230 Rupees- 50,000 Rupees

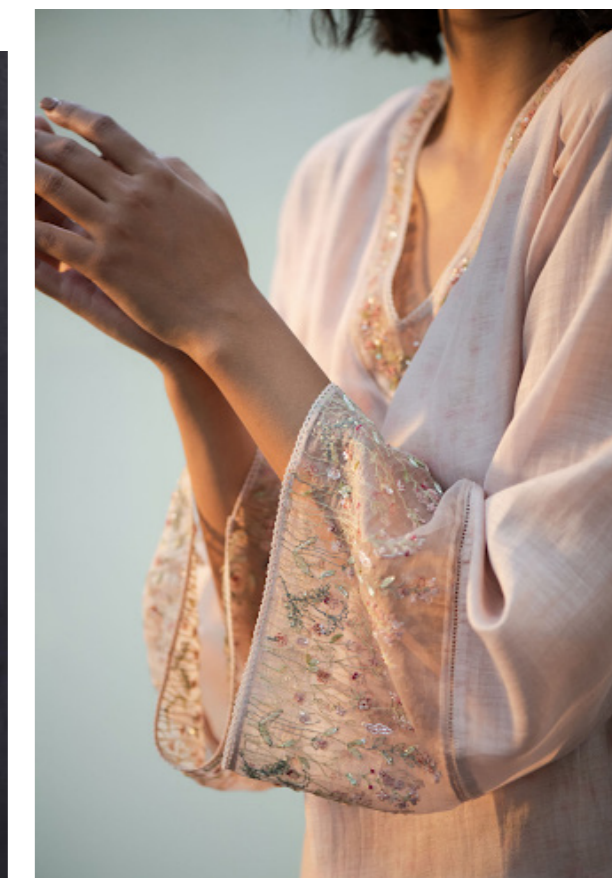
Process:

Fabindia merged the suppliers called community owned companies with Fabindia and thus making each COC shareholder owners of Fabindia. These COCs are managed by artisans and craftspeople and they are responsible for producing products which are then sold at retail outlets of Fabindia. Turning artisans into company owners, Fabindia linked over 55,000 craft based Rural producers to national and international markets, in the meanwhile preserving India's traditional handicraft. Fabindia has also invested in sophisticated IT infrastructure to boost its online retail market.



Good earth is india's leading design house and has, since its inception, set the industry standard for homegrown luxury retail in the country. They defines everyday luxury by offering products that enhance one's feeling of well-being, that are created through a personal prism of intense connection to nature, history and heritage.

Good Earth was founded by Anita Lal in 1996, First boutique at Kemp's corner 2000-Iconic design story 'periyar' of hand decorated fine bone china and hand block printed linen 2016-gumdrop Kids collection featuring characters from Indian fables on organic cotton and bamboo towels 2010-good earth sustain. Apparel label collection- traditional textiles of India 2019-sindhu Celebrating 10 years of apparel brand, Sustain, and showcased the craft and textile tradition along the Indus river - Story of our heritage through an immense journey down the Indus 2018-The miniaturist First haute couture collection-celebrating the royal craft of hand cut gota embroidery. 2015-Jaipuri razi craft film





Price range-Rs 1500-60000
 Target market-upper middle class and high class-women-age 25-60
 Stores: Delhi, Mumbai, Bangalore, Chennai, Hyderabad, Jaipur, Jodhpur

Fabric used: organic cotton,silk,linen,bamboo fabric
 Technique: embroidery,block print.

Have a 'No ad' policy

-Good Earth started off by focusing on surface design and patterns but over time they were exposed to many different languishing crafts, and became conscious of the need for more sustainable work, to bring traditional craft into a contemporary lifestyle

-working towards sustainability with less carbon footprint, reflecting current concerns



ANOKHI



"Anokhi as the word speaks for itself symbolizes remarkable as how successfully Rajasthan's tradition of hand block-printing revived through apparels."
 It was founded by Faith Singh and J.P John Singh in 1970 with a focus on reviving traditional Rajasthani hand-block or woodcut printing techniques, and the use of natural vegetable dyes.

Brand Speciality

All products at Anokhi are made from organic cotton.
 Revival of Rajasthan's tradition of hand block-printing - It is known for preserving the Ajrakh, Bagru, Balotra, Sanganer, Jaipur & temple printing styles in contemporary textiles.

Anokhi tries to maintain an open and honest relationship with its craftspersons.
 Anokhi has also been developing products in specialised areas such as appliqué, embroidery, patchwork and bead work, which now constitute a significant part of its product range. Together with garments - Indian and Western in design - home textiles, sarongs and accessories, Anokhi offers a diverse and colourful selection of products

Decentralized Manufacturing

Decentralized Manufacturing - Under the system, the company develops designs in-house, samples them and then sends the fabric, dye and the blocks to artisans in the villages who are free to work at home.

Features:

The brand is acknowledged as a different icon for premium industry practices with a constant renewal of conventional textile skills.

Craftmark certification discourages child labour and guarantees that hand-made aspect of the craft process used. This makes Anokhi an ethical entity

In order to attain highest standards of quality demanded by its customer world-wide, all the fabric procurement, finishing, checking, and packaging is done at Anokhi office.

The garments, constitute both Indian and Western designs, home textiles, accessories and other styles of clothes.

Craftmark covers the following aspects of Anokhi with various styles of printing of on multiple variety of fabrics, Women's Wear, Men's Wear, Kid's Wear.

Mode of Retailing:

The mode of retailing of brand is only through its stores in India. Anokhi has pan India presence with 22 stores in different states.

International retailing is done by different stockists.

The price range of Anokhi is INR 350-INR 5,000.

Consumer:

clientele is niche one Upper middle class-to upper classes. Attracts client who are into blends contemporary sensibilities with tradition of excellence. Anokhi attracts foreign consumers as well fond of Indian craft.



KHAMIR



K H A M I R

Khamir is a NGO & a platform for the crafts, heritage and cultural ecology of the Kachchh region of Gujarat.

Khamir means 'intrinsic pride' in Kachchi, the local language.

Basic vision: " it serves as a platform for the promotion of traditional handicrafts and allied cultural practices, the processes involved in their creation, and the preservation of culture, community and local environments. strive to create a democratic and empowering space - a common roof under which a range of stakeholders can exchange ideas and collaborate."

Price range of products: Rs. 700-6000
Region: Bhuj , Kutch , Gujarat
Year of establishment: 2005
Media presence: Website; Social Media



Skill/craft/technique



Bandhni



Batik Print



Camel wool weaving



Metal Bells



Embroidery



Kaala Cotton



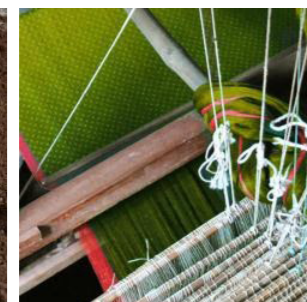
Ajrakh Block Print



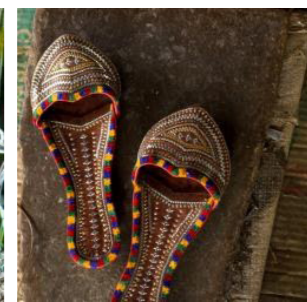
Pottery



Knife making



Mashroo Weaving



Leather art



Wood carving

Khamir served a platform of various skill sets and crafts from Kutch.

While embroidery has become a craft synonymous with Kachchh, other textile crafts and hard materials crafts give this land color and identity.

Craft is inextricable from the numerous communities, connected by trade, agriculture and pastoralism in Kachchh.



Products by Craft

*AJRAKH - Dupatta , Quilts , Saree
(PRICE: ₹ 2450.00 — ₹ 12499.00)*

*BANDHANI- Skirt, Dupatta, saree
(PRICE: ₹ 2099.00 — ₹ 32700.00)*

*BATIK - Fabrics, Stoles, Dupatta
(PRICE: ₹ 550.00 — ₹ 4190.00)*

*BLOCK PRINT - Notebook, Dupatta, Saree, Masks
(PRICE: ₹ 150.00 — ₹ 6250.00)*

COPPER BELLS - Wind chimes, Lampstands, Decorative items (PRICE: ₹ 230.00 — ₹ 1099.00)

*KACHCHH WEAVING - Wool stole, shawls, Carpets
(PRICE: ₹ 1980.00 — ₹ 12080.00)*

*UPCYCLED PLASTIC - Notebooks, Pouches, Coasters, Rakhis, Tote Bag, Beach bag
(PRICE: ₹ 60.00 — ₹ 1099.00)*

*KAALA COTTON - Tops, Trousers, Shirts, Kaf-tans, Dresses, Kurtas, Sarees.
(PRICE: ₹ 220.00 — ₹ 9150.00)*

compositions



embroidery exploration swatches

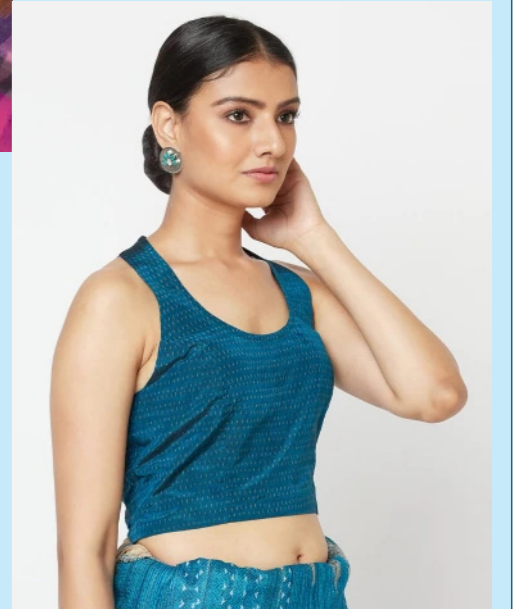
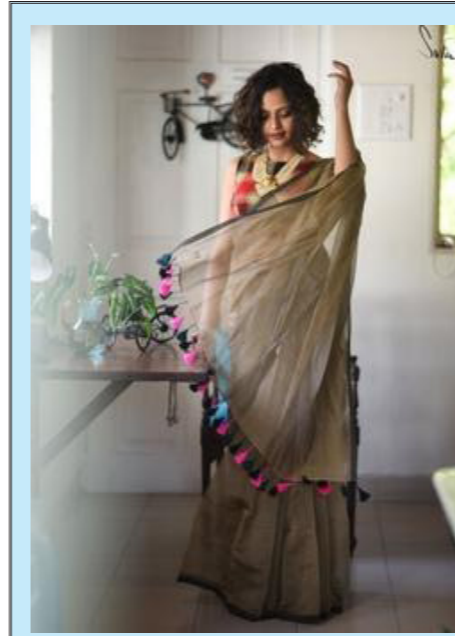


Chosen design direction - designing sarees

I am designing saree and crop tops and on that some sort of embroidery , crochet over it along with the saree there will be a small range of blouse and crop tops . I want to design a collection of workwear saree for the age group of 21 - 30.



Trims and detail



Shape and silhouette board



Working women

Age 20 -35

Earns between 60k - 2 lakhs

Media person

Loves exclusive handmade products

Fitness freak

Loves cooking

Health conscious

Hobby book reading, poetry writing

Travels a lot

Visits all art exhibitions

Wears unique handmade products

Chooses elegant and comfortable clothes

Client board



Surface ornamentation and placement



Crop top



colour palette



colour palette



final colour palette

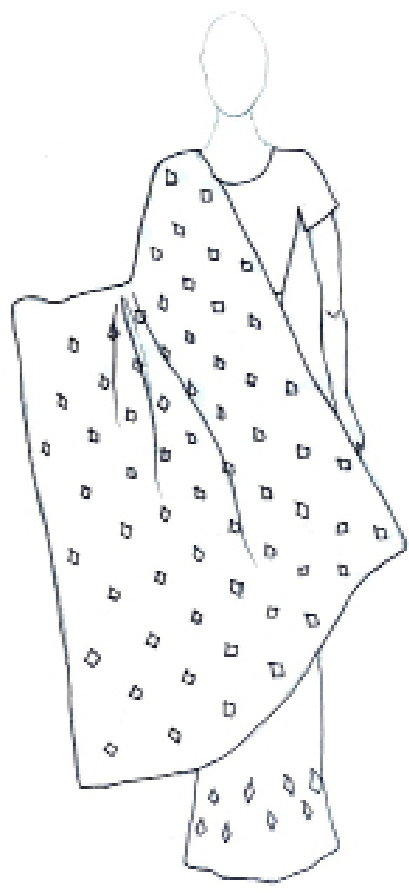
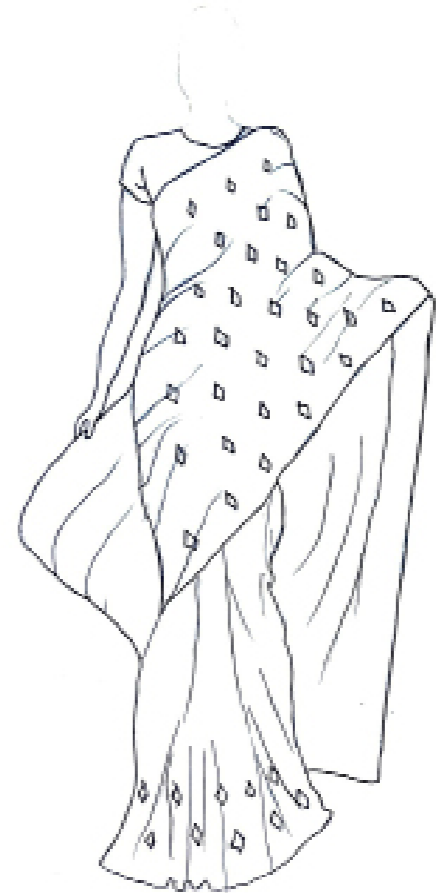
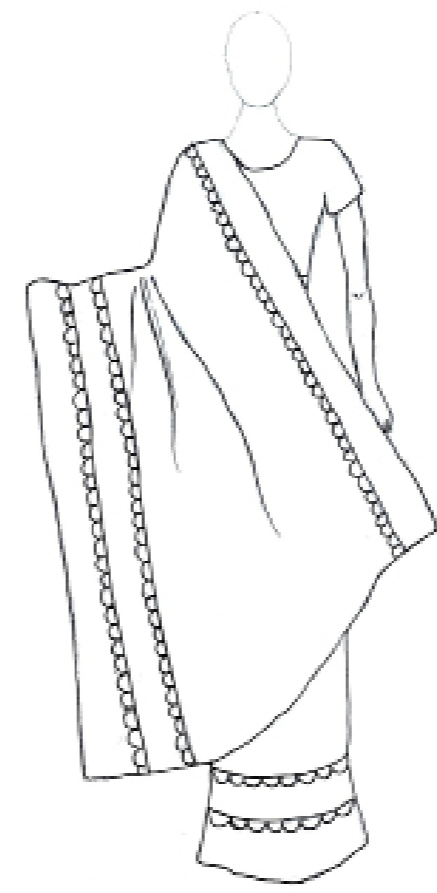
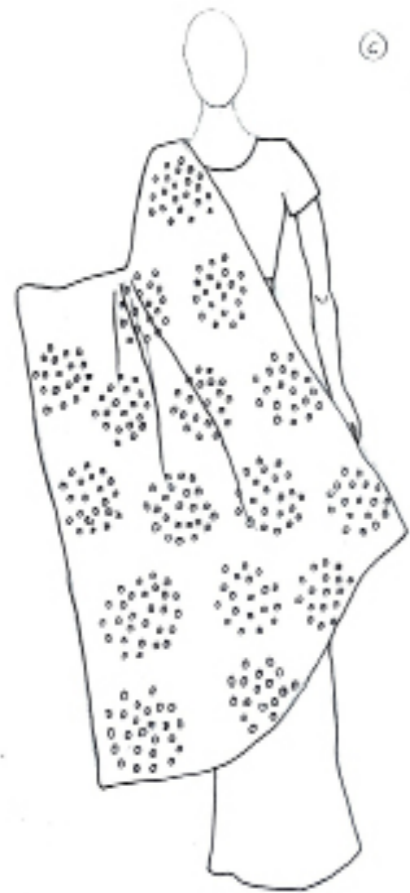


Cambric cotton

A woven, lightweight and pure cotton fabric,

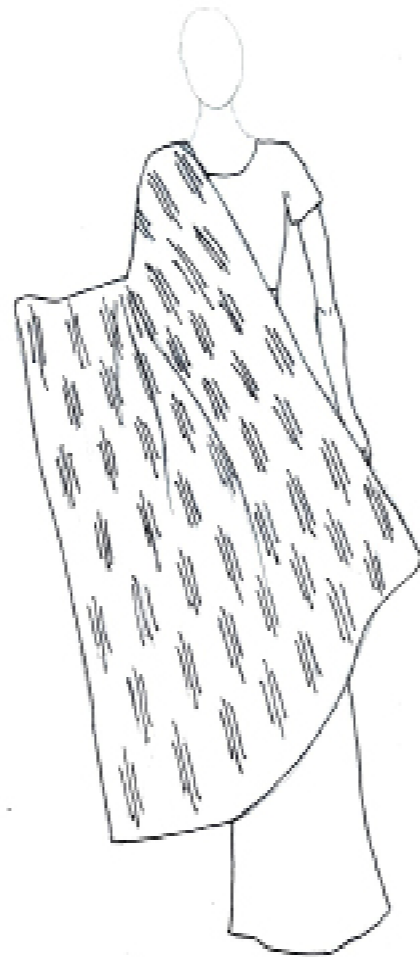
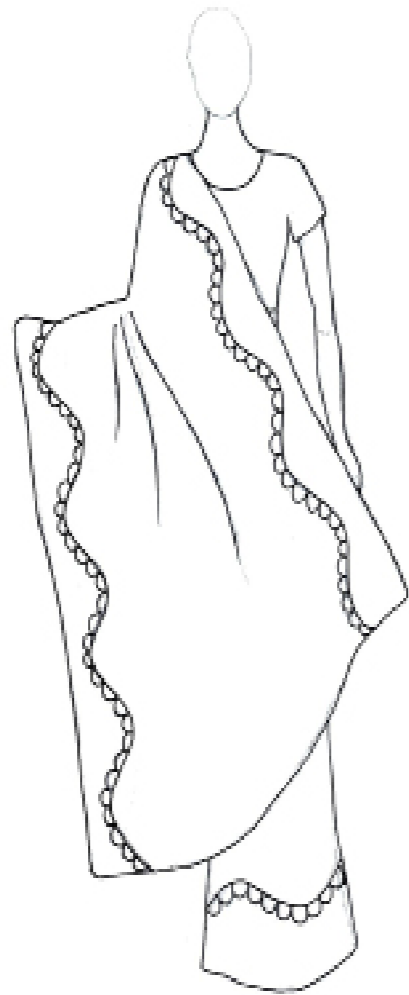


illustrations



illustrations

illustrations



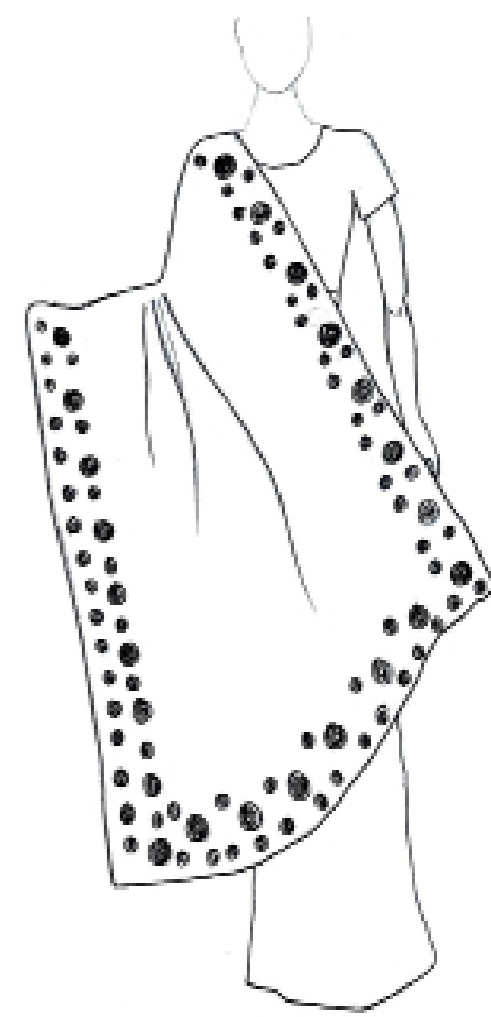
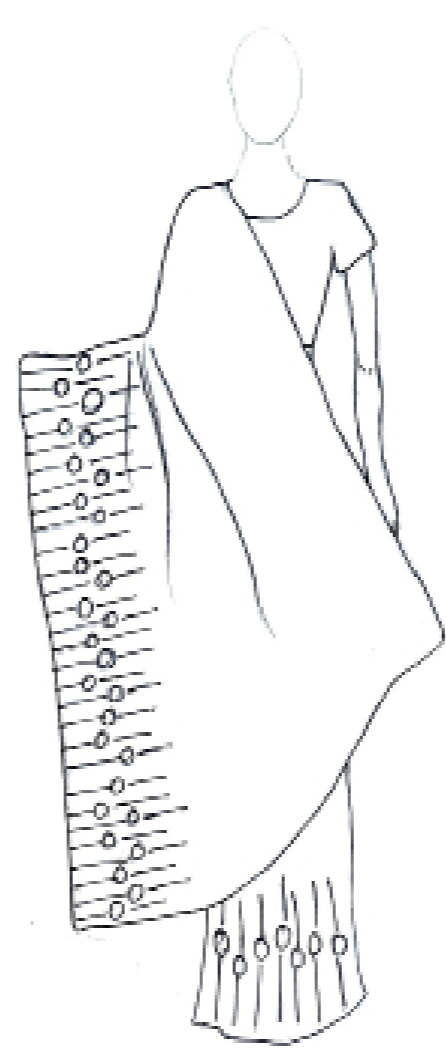
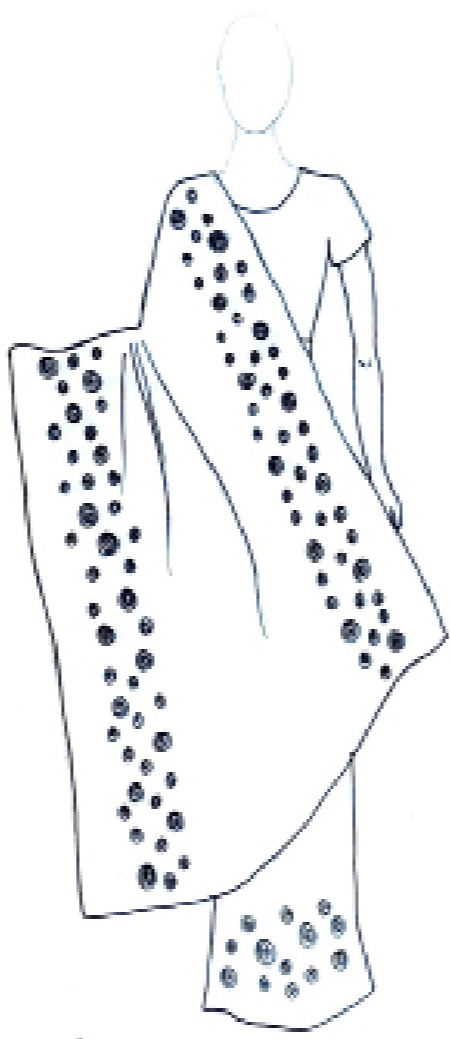
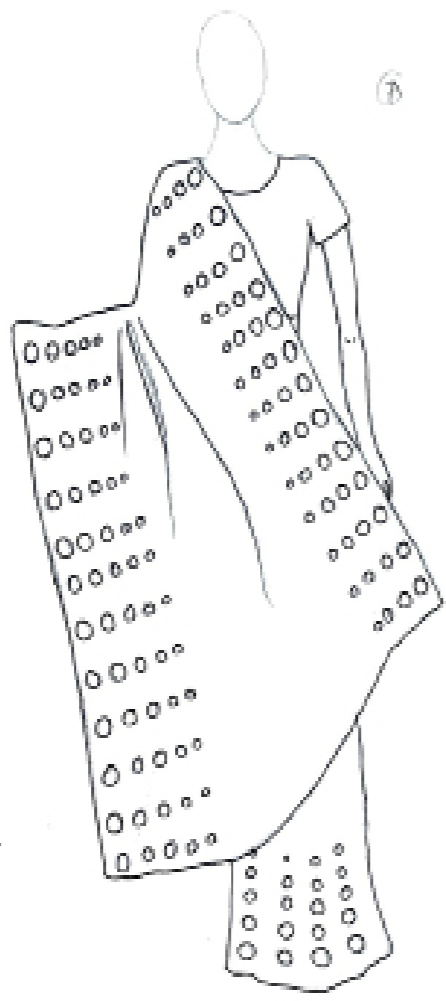
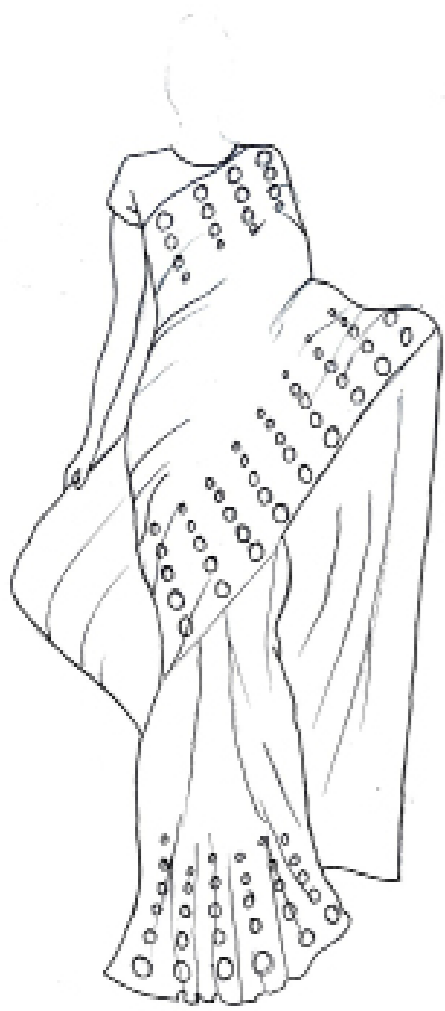
*longevity, transformation
growth, perfection*



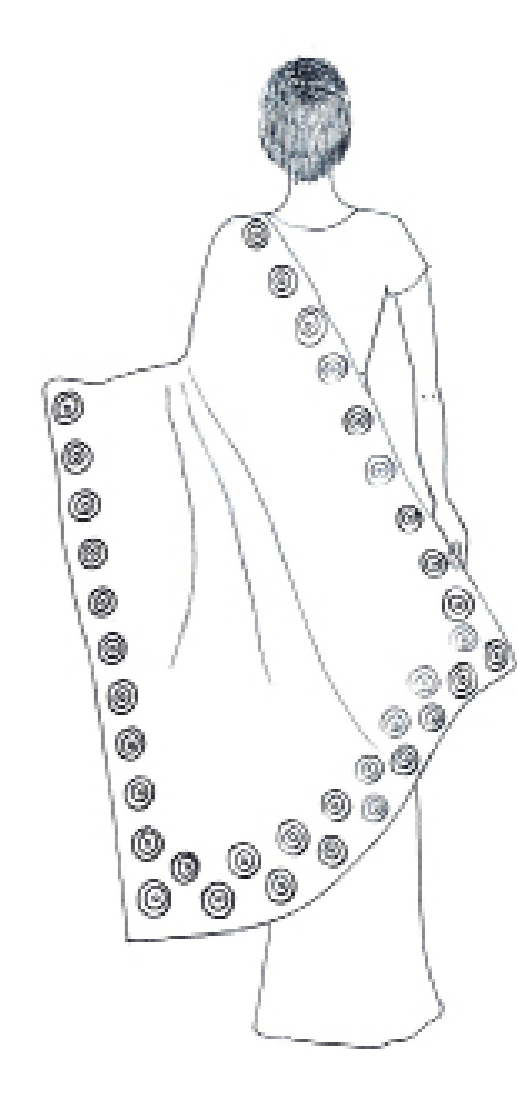
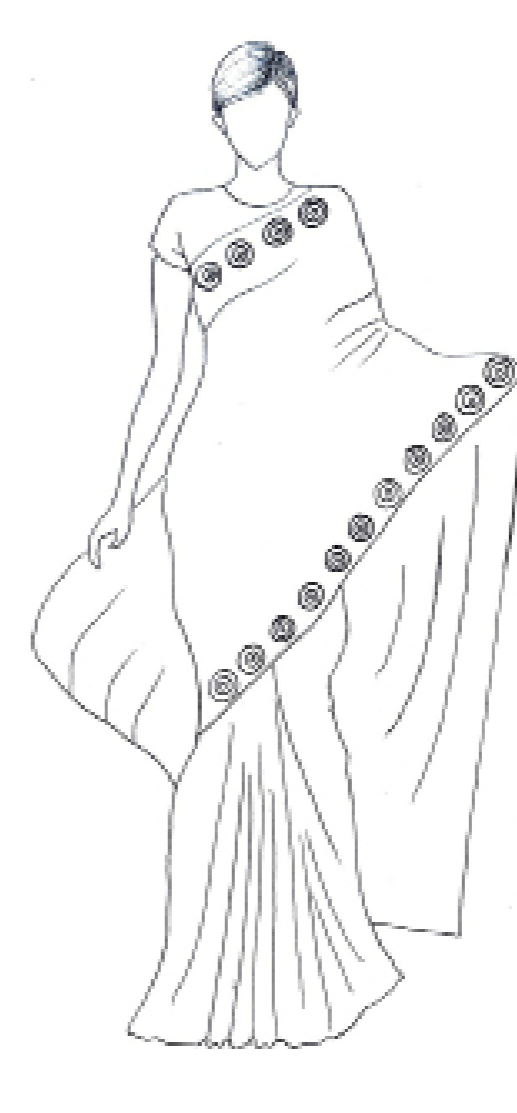
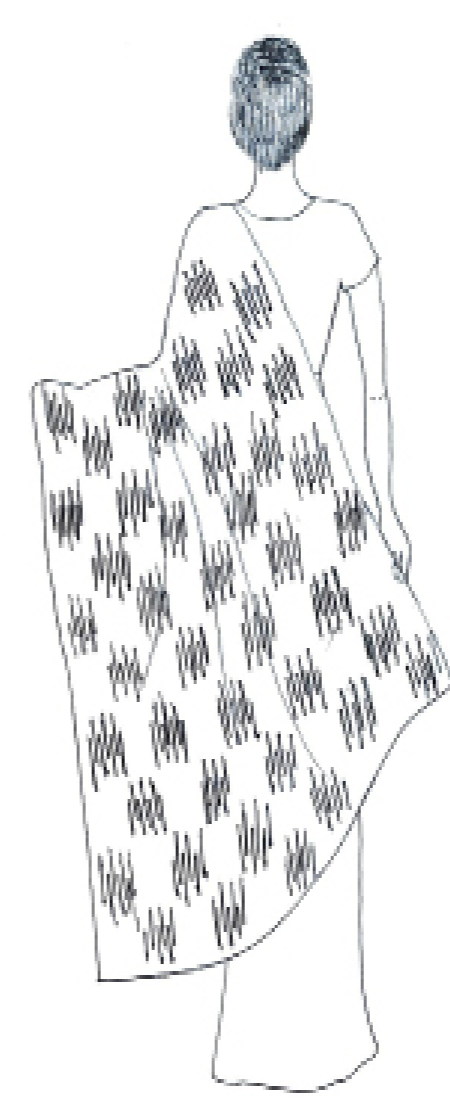
illustrations

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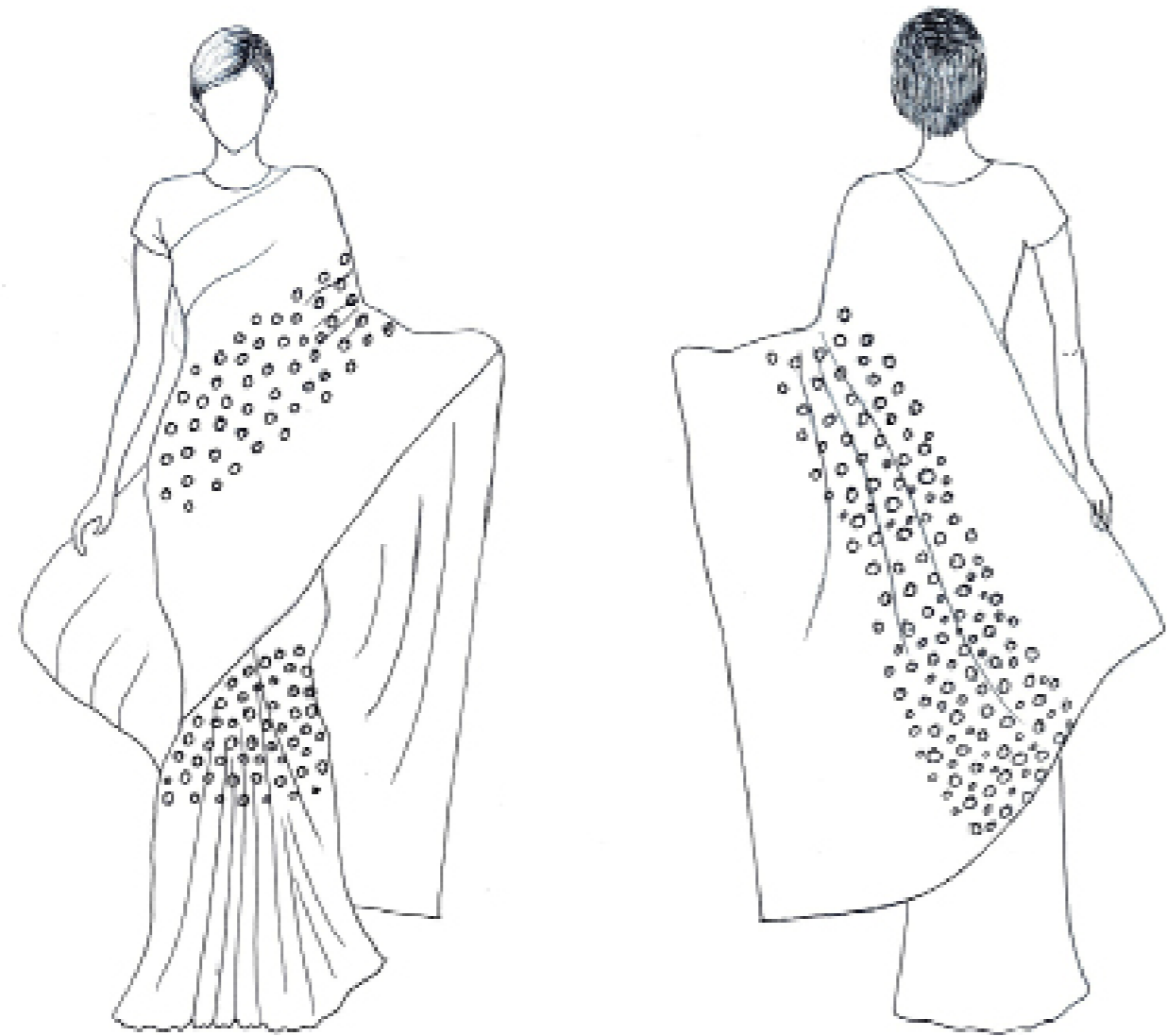


illustrations



illustrations

illustrations



Final illustrations



Final illustrations



Final illustrations

crochet and embroidery workshop



pattern maker

